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Digest

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Variety Finds William Boyd "Has a Heart"

Hop-Along-Cassidy finds a real spot for his pearl-handled six-shooter at the Toronto Variety Club where he entertained the student boys of Variety Village last week.

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"Fine film of the Month."
—*Redbook*

"Best newcomer of the Month, Pier Angeli."
—*Cosmopolitan*

"Pier's 'Teresa' tremendously appealing."
—*Life*

"Picture of the Month."
—*Seventeen*

"Excellent movie."
—*Woman's Home Campanion*

"Second success for producer Arthur M. Loew and director Fred Zinnemann."
—*Newsweek*

"For Pier Angeli overnight stardom."
—*Time*

This is TERESA as played by beautiful PIER ANGELI in her first American picture.

A STAR ARRIVES!

M-G-M's "TERESA" is an established hit!
The box-office has spoken!
First 3 days in Nashville beat "King Solomon's Mines"!
Toledo in 2 days equalled "Royal Wedding" at Easter!
5th Big Week in N.Y. where it is setting new house records!
Pier Angeli as "TERESA" is an overnight sensation.
M-G-M's Story of A Bride is an exploitation gold-mine.
It was publicized in advance for more than a year and
Honored by leading magazines and columnists.
Watch for M-G-M's Supplement, in addition to Press book.
You too can repeat "TERESA's" success in your town!

—★—

M-G-M presents "TERESA" starring Pier Angeli • John Ericson • with Patricia Collinge • Richard Bishop Peggy Ann Garner • Ralph Meeker and Bill Mauldin • A Fred Zinnemann Production • Screen Play by Stewart Stern • From an Original Story by Alfred Hayes and Stewart Stern • Directed by Fred Zinnemann Produced by Arthur M. Loew

RAY PRESENTS

NO STORY has stirred Hollywood as much as the current story which concerns the possible sale of Warner Bros. interests, and their retirement from the motion picture industry, which they as pioneers helped to create.

Should the story be true, the industry will not appear to be the same without those brothers named Warner, who came into the business of exhibiting, producing and the distributing of motion pictures, their various activities covering a period of forty-six years.

A few weeks ago there was a rumor that the block of stock, about 24 percent of the outstanding 6,800,000 shares, was up for sale. At the same time, there were reports that the Warners had dismissed about 7 percent of their studio personnel, that several department heads had resigned, and that the publicity department had been reduced about 25 percent.

Since a good deal of retrenchment has been going on in our industry. Those who heard the news shook their heads, and wondered where men and women, who had been for many years with a major company, would find another berth. Some blamed the many dismissals on TV, some blamed these on the unsettled world conditions, others said it was a forerunner of World War III, others stated that it was the aftermath of the Separation Decree, while others said, "What this industry needs is new faces and new blood;" but no one suspected that the rumors in connection with the Warner Bros. meant that they were selling out, and would retire from the Industry of Motion Pictures, into which vast world enterprise they were so closely knit.

NOT until Wed. May 2nd, when Louis R. Lurie, a San Francisco real estate dealer, theatre owner, theatrical and film financier reported that a syndicate, of which he was the head, was in the process of concluding a deal to buy the Warner Bros. stock for $25,000,000, was any credence given to the previous rumors.

According to reports, Louis Lurie is to put up between $5,000,000 to $7,500,000 of his own money in the proposed deal, Trans-America Inc., affiliated with the Bank of America would finance another $5,000,000, and the balance of the $25,000,000 would come from other investors. By the time our story is published the deal is likely to be closed.

Warner Bros. have about four hundred and thirty-six motion picture theatres. These will likely be sold in accordance with the Decree, and the studio, may be used for the production of Television product, according to a statement attributed to Mr. Lurie. There was some talk of Warner Bros. going into the Television field, but the sell-out appears to be the real story.

The rumor that Jack Warner might remain with the new group and further rumors that Louis B. Mayer may move over to the Warner Studios, have had no confirmation from either Jack Warner or Louis B. Mayer, and when questioned, Louis Lurie expressed himself in rather enigmatical fashion by complimenting Louis B. Mayer and stating, "I wish Jack Warner would remain for life."

THE success of the Warner Bros. has always been as a family unit. We cannot imagine a sell-out of interests which would not include all the brothers. No deal in motion pictures has caused as much excitement and comment since the Howard Hughes, RKO deal of 1948, but by comparison the Warner Bros.' deal with Louis Lurie is financially a much bigger deal. Those who have been predicting the exit of Motion Pictures for the supremacy of Television, have a choice morsel to offer to those who have been absorbing some of the foreboding talk.

In his address before the Canadian Advertisers Association, George Murphy, introduced by John J. Fitzgibbons, C.B.E. and President of Famous Players Canadian Corp. touched on the subject of Television, and explained that there would always be Motion Pictures, since it would be impossible to successfully operate Television from a Sponsor's viewpoint without the use of Motion Pictures. As George Murphy explained, "A sponsor must have an opportunity to select his program, he must be certain of its presentation."

IT was an interesting and direct talk which George Murphy delivered, in a conversational manner, and as he covered the many questions in which both the public and the industry have an interest, such as the House Un-American Activities Committee, the gossip-columns, the, "I was a Communist," or "I am Not a Communist," statements by members of the industry, he disclosed the qualities which he possessed as an excellent Public Relations' personality which earned for him a special 'Academy Award, and the distinction of, Ambassador of the Motion Picture Industry.

His reports of War Services by members of the Industry, in the production of films, their free exhibitions on the Fighting Fronts, and behind the lines, their many personal appearances, his report of how Hollywood takes care of its aged members, its ailing members, its incapacitated members reveals a story of philanthropic and welfare services of which we in the Industry have only a slight knowledge, and with which the public in general have very little knowledge.

There was a large motion picture represenation at the luncheon, and again in the evening for the dinner which closed the three days' session of the Canadian Advertisers Association. Many government and public officials, as well as distinguished speakers were present at the various sessions.

IT appears that not only motion picture personalities are in need of establishing good public relations, but Congressmen are in need of the presentation of some facts concerning their services, which will cleanse them from the "smear of politics."

There is no doubt but that the public generally look at a politician with a penetrating eye, they discount the desire of a politician to serve his country with all his heart and soul. It is no compliment to the men and women, who are elected by the public to legislate the laws under which we live, that we, the public, discount their good instincts, their qualities, and magnify or manufacture qualities of a greed for wealth and power in respect to many men and women in public office.

A few, who have not been above suspicion, a few, who have erred in their services have depreciated the value of the others, and this is what has happened in our own Industry.

Evidently, our Motion Picture Industry, which always bends backwards to do anyone a good turn, and which may or may not have anything for which to thank the legislators, the latter which have in many countries made it tough for our Industry, have among us some champions to present their cause.

AS AN example, Metro-Goldwyn-Mayer will produce a picture, the title of which is Mister Congressman, and the story will present a statesman, and not a politician. Dore Schary will supervise the production, with Robert Pirosh as author and director.

We could name a number of men and women who have been and some who still are very close to the political arena, outstanding men and women, who certainly serve, and who have served, not only their country, but the people of the world. One has only to remember Wendell

(Continued on Page 10)

Toronto and District

BILL PRESS

Kenneth M. Leach of Calgary dared the subway caverns of Toronto for business conferences on a variety of subjects because of his many important connections.

A partner of Famous Players, he has the Hitchin' Post, Strand and Variety Theatres and is the following: Western vice-president of the National Committee, Motion Picture Exhibitors' Associations of Canada; president of the Alberta Theatres Association, and delegate to the Motion Picture Industry Council of Canada.

An attendance record of 3,100 patrons was registered for the week's engagement of "I'd Climb the Highest Mountain" at the Winchester Theatre, it has been publicly announced at Winchester, Ont., where the population is approximately 1,200. The theatre is a unit of National Theatre Services.

After considerable scouting for a grandstand attraction this year, the Canadian National Exhibition came up with Jimmy Durante as the headliner at the Toronto Fair. Bob Hope, for one, was not available because of a European commitment.

Kenneth R. Johnston made his first public appearance as the manager of the Odeon at London, in succession to Jim Hardiman, when he presided as the new chief at the Movie Club show Saturday morning.

Johnston, who was born in Walkerton, has been with the Odeon organization for 10 years and managed the Odeon at Guelph since 1947 before his transfer to London.

The Mrs. Barkers of the Toronto Variety Tent occupied the club rooms Tuesday afternoon, May 1, for a "do" of their own which was called a Sherry and Tea. Barkers and their wives will have a theatre night May 14 for the opening of "Kiss Me Kate" at the Royal Alexandra.

An increase to 60c from last year's 50c adult admission level has been generally put into effect at drive-in theatres in Ontario. Children under 12 years are still admitted free.

Capital Story

by Bill McLaughlin

Daylight Saving went into effect on April 28 in the capital throughout most communities in the Ottawa Valley. First effects of longer evening daylight hours are having no immediate drop in movie theatre attendances, although most theatre managers expect greatly lowered box-office figures during the months of June, July and August. Early closing of civil service departments releasing many thousands of prospective movie-goers at 4 p.m. daily starts early in June, and supper-hour shows will benefit from this Government directive.

The Capitol Theatre, largest-seated house in Ottawa, is presently enjoying one of those rare experiences . . . a hold-over show. The picture is MGM's comedy, Father's Little Dividend, with Spencer Tracy, Joan Bennett and Elizabeth Taylor.

Big surprise of the week is the remarkable business, matinee and evening, that Cecil DeMille's Samson and Delilah is doing at the Regent Theatre. Playing at regular prices, the Biblical spectacle is being held over for a second week by manager Henry Marshall.

Following two straight weeks of Fridolin and his Company in Ti-Coq on his small stage at the Glebe Theatre, manager Jack Gibson let it be known that he will be glad to become a movie theatre operator again. Jack reverted to screen shows on May 7 and found his regular movie patrons somewhat slow in getting back into the groove again after a two-week layoff.

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Louis Applebaum Music The Whistle At Eaton Falls

Louis Applebaum, well-known composer, has completed the score for Louis deRochemont's The Whistle At Eaton Falls, which Columbia Pictures will release this summer. Applebaum also composed the score for the previous deRochemont feature film Lost Boundaries.

Directed by Robert Siodmak, responsible for such notable films as The Killers and The Spiral Staircase, the film stars Lloyd Bridges and Dorothy Gish, the latter making her first screen appearance since Centennial Summer.

Motion Picture Special Committee leaders for the UJA campaign at a motion picture dinner tendered in the Columbia Pictures offices, Toronto. Left to right: Gurston Allen, Meyer Gasner, D. Lou Harris (Campaign Chairman), Captain Shimon Hacohen (special guest speaker from Israel), and Dan Krendel and Murray Sweigman, co-chairmen for the UJA motion picture section.

Hop-Along Cassidy carries a strong influence and leaves his mark on 5-year-old Warren Goldstone, son of Mervyn Goldstone of Alliance Films, Toronto.

ROBERT MITCHUM · AVA GARDNER
MELVYN DOUGLAS
in
MY FORBIDDEN PAST
with
LUCILLE WATSON · JANIS CARTER
Directed by ROBERT STEVENSON • Screenplay by MARION PARSONNET
From the novel CARRIAGE ENTRANCE by POLAN BANKS

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40,603,326
CIRCULATION!

RKO RADIO PICTURES

A ROBERT SPARKS · POLAN BANKS Production

film parade

by
JAMES LEWIS SMITH

JAY L. SMITH, Phoenix, Arizona

"Father's Little Dividend"

Metro-Goldwyn-Mayer

IT IS almost an established fact that sequels are never as successful as the original, however, there is always the exception which can prove the rule, and happily Father's Little Dividend is that exception. I would hesitate to predict that the sequal to that box-office champion, Father of the Bride, will ring up quite the gross that the original scored, but certainly Father's Little Dividend is one of the best family entertainment features of the current season, and is playing to SRO business in its initial engagements.

Only a few months elapse between the end of Father of the Bride and the beginning of the new picture. "Pops" (Spencer Tracy) has practically recovered from the wedding and its financial havoc. Spring is in the air, and "Pops" is feeling young and carefree. He proposes to "Moms" (Joan Bennett) that they take a second honeymoon together, but she suggests they defer the idea until they hear the big news that "Kay" (Elizabeth Taylor) and "Buckley" (Don Taylor) have for them. The great announcement, of course, is that Kay is going to have a baby. The paternal grandparents-to-be (Moroni Olsen and Billie Burke) are delighted, as is "Moms," but "Pops" is stunned, and somewhat furious at the thought of being a grandfather. "Moms" and Buckley's parents try to outdo each other in providing the young couple with a new home, and fixing up the nursery for the blessed event. Kay and Buckley have a spat, and Kay runs home to her family, but "Pops" straightens it all out with grim determination. At last, after a false alarm that has "Moms" and "Pops" racing to the hospital in the middle of the night, the baby boy is born. Everyone is deliriously happy about it all, but "Pops", and he takes it hard when the baby cries every time he sees his grandfather. Finally, this too, is straightened out, and when the christening rolls around, and the baby is christened "Stanley" for "Pops" instead of "Herbert" for Buckley's father, "Pops" finally comes into his own.

The entire cast perform with that competence that comes from having played the same role before. Spencer Tracy, while a little less harassed than in "Father of the Bride," nevertheless gets the chance for a couple of slow burns that are priceless, as well as one frantic scene where the baby disappears while he is supposed to be looking after him. Joan Bennett is lovely as ever as "Moms," and much too young looking for a grandmother, although she is one in real life. Elizabeth Taylor is the bewildered young bride and expectant mother, and one cannot help but feel a tinge of regret that her real marriage should have failed so miserably. Don Taylor repeats his previous fine work as "Buckley." The balance of the cast are equally good. The baby, whose name unfortunately I did not catch in the credit line, is adorable, and will have all the women in the audience cooing with delight.

Film produced by Pandro S. Berman and directed by Vincente Minelli.

"Tomahawk"

UNIVERSAL-INTERNATIONAL

NO period in American history has lent itself so often and so successfully to the screen scenarist's pen as that of the Indian Wars, when pioneer white settlers wrested vast chunks of territory from the hapless redskins, aided and abetted by the U.S. Cavalry. Many outstanding motion pictures have depicted the hardships and perils that faced the white man in his march westward, and a handful, also, have magnanimously presented the Indian's side of the story. Not the least of these, and in fact, one of the best, is Universal - International's Technicolor production, "Tomahawk," which graphically pictures the struggles of the great Sioux Nation to preserve its dignity and very existence against the onrush of the whites.

Van Heflin is cast as an Army scout, friend of the redskins, formerly married to an Indian princess, who had been massacred, with most of her tribe, by a band of marauding whites. Heflin has vowed to avenge her murder, while at the same time he strives to bring peace with honor between the white men and his friends, the Indians. At the fort where he is stationed under commond of Colonel Preston Foster, he meets, and instantly antagonizes Lieutenant Alex Nicol, whom he soon learns has a savage hatred of all Indians. They clash originally over the attentions of a medicine show entertainer, played by Yvonne De Carlo, but the conflict goes much deeper, and it is little surprise to learn later in the film, that it was the lieutenant who was responsible for the murder of Heflin's wife. Nicol attempts to discredit Heflin because of his friendship for the Indians, and morale at the fort is at low ebb, when the Sioux once more take the war path, instigated by the senseless killing of one of the chief's young sons by the lieutenant. Battle follows battle, until in one thrill-packed climax, the Indians are mowed down like wheat before the newly-arrived breech loading rifles of the soldiers. The picture ends with the treaty being signed between the opposing forces, but before the final curtain, Heflin and Nicol engage in a bloody hand to hand battle, but final revenge is taken away from Heflin, as an arrow shot by the murdered Indian boy's brother, finds its mark in the lieutenant's back. The suggested romance between Yvonne De Carlo and Van Heflin, is allowed to remain without resolve.

While the performance of the entire cast are first-rate, it is the Technicolor camera, and the grandeur of the scenery that are the real stars of the production. Few Westerns, colored or black and white, have equalled this film for scenery. The action, too, is fast, and the suspense well maintained throughout the picture. Van Heflin makes his role sympathetic and plausible, while Alex Nicol as the "heavy" is properly despicable in his actions and treatment. Preston Foster makes an excellent army Colonel, and Jack Oakie lends the only comic relief as Heflin's fellow scout. His role could have been a little fatter, and the

on REVIEW

picture needs the few laughs he provides. Yvonne De Carlo, never a great thespian, is colorful as the entertainer, and contributes one song. Others in the cast include Tom Tully, John War Eagle, Rock Hudson, Susan Cabot, Ann Doran, Stuart Randall, Russell Conway and Arthur Space. Leonard Goldstein was in charge of the production, with George Sherman directing.

"The Lemon Drop Kid"

Paramount

IF YOU are the type of exhibitor who likes to give his customers screen entertainment that will send them out sorry — that its over, but happy that they haven't missed it, then The Lemon Drop Kid is one picture that you cannot afford to pass, for in the vernacular of the late Damon Runyon, whose story it is based upon, it is a very funny hunk of celluloid, and ranks right up there beside Sorrowful Jones, another Runyon opus, as one of the best of the Bob Hope starrers.

Hope plays the title role, a wise-cracking character who earns a precarious living by being a race-track "tout." For the benefit of the uninformed, this questionable profession consists of giving fifteen different people hot tips on fifteen different horses in the same race, providing of course they will place a small or large wager for free for their informant. Obviously one of the fifteen horses in the race in question must win, and the "tout" is a hero to the one lucky party to whom he gave the right tip, and if he can manage to avoid the other fourteen persons to whom he gave "cold" tips, and can collect his share of the winnings from the winner, at the same time avoiding the track police who frown on such tactics, the "tout" can make a living of sorts. In the picture, unfortunately, The Lemon Drop Kid makes the mistake of "touting" the girl friend of a big-shot gambler off the winning horse and on to a loser. The gambler takes a very narrow view of this, informing "The Kid" that he owes him $10,000 which he must pay by Christmas Day, or else he will be forced to give "The Kid" a bath in the East River, complete with concrete base. Now "The Kid" dislikes the thought of such a bath very much, and he puts on the old thinking cap, and comes up with the idea of promoting a home for old dolls (ladies). He "borrows" his creditor's closed-down gambling casino and installs several ancient Broadway ladies in the casino, secures a license to collect funds, and proceeds to dress up a number of Broadways characters in Santa Claus suits, and sends them out to solicit funds for the House. All is running smoothly, with the dollars pouring in, when another Broadway smoothy, known as "Oxford Charlie" decides this is a very good thing, and he should be getting the dough instead of The Lemon Drop Kid. He kidnaps the old dolls and continues to collect the funds, and then the fun really starts. It all ends up satisfactorily, though, with The Kid getting the gambler arrested, getting "Oxford Charlie" arrested, and turning the money over to the proper authorities to really operate the Home.

Interwoven between all the high-jinks is the romance between The Kid and "Brainy," a very smart gal played by Marilyn Maxwell, whose only weakness is her affection for and trust in The Kid. This too, comes to a satisfactory conclusion, with the two in a pleasant clinch for the finale.

Hope is a riot as The Lemon Drop Kid, so-called because he always carries a package of lemon-drops, and munches at them frequently. His wise-cracks are terrific, and he shares vocal honors with Marilyn Maxwell for a couple of catchy tunes, including the popular "Silver Bells." Miss Maxwell is beauteous and capable as the romantic interest, while Lloyd Nolan and Fred Clark as the "heavies" fill their roles with ease. Jane Darwell scores as "Nellie Thursday," the "old doll" who inspires the Home. Andrea King and Harry Bellaver are the pick of the rest of the cast.

Direction is by Sidney Lanfield, while Ribert L. Welch handled the production end of it. Story is by Edmund Beloin, based upon a Damon Runyon original.

VANCOUVER NEWS

JACK DROY

Al Jenkins, Vogue Theatre manager, is celebrating the 10th anniversary of the opening of the downtown theatre by handing out birthday cake to the patrons. Al Davidson of the Odeon Theatre at Victoria is here on a two weeks' vacation. Bill Turner, manager of the Kingsway, Vancouver, has resigned and will take over a partnership in a local Garage, no successor appointed to date. Barney Regan, assistant manager of the Orpheum, was married to Marge Thwaites of the B.C. Electric Co. here, and is now looking for an apartment. Doug Isman of International Films, is pinch-hitting for Willard Adamson, Cardinal manager, who is hospitalized after a major operation. Roxy Theatre, 450-seat suburban house, has reopened after being completely remodelled and air-conditioned. The Rio and York theatres in Victoria are closed. The Capitol City of British Columbia, at present is badly overseated. It's good to see Al Jenkins, Vogue manager back on the job after a sick spell. Lloyd Muir, Ridge theatre manager, said there is no truth in the rumor that Vancouver's newest theatre will be taken over by one of the major circuits. Muir, the Ridge manager, was formerly publicity director for RKO in Western Canada.

Charlie Doctor, Capitol manager donated 100 records from the film "Lullaby of Broadway to the first 100 ladies in attendance. Norman Duncan, Strand manager is now holding the record-breaking Born Yesterday for a fifth week. Daylight Saving sure is putting a crimp in theatre grosses, on top of Night Baseball. Mickey Goldin, Studio manager is really stepping out on his publicity campaign for the showing of Of Men and Music and predicts a long run for the high class musical production. The Palamor Supper Club, which has been having slim pickings lately, is now in the hands of the creditors, who will continue to operate the night club spot.

The Canadian Picture Pioneers stag party held at the Olympia Supper Club, was voted a big success. Over a hundred old-time theatre men and their friends were in attendance. Clyde Gilmour, moving picture editor of the Vancouver Sun and CBC commentator, is back from a Hollywood trip. Harry Phillet, Western Canada circuit operator, who runs the Royal Theatre in Moose Jaw, Saskatchewan, has purchased the old-time Savoy Theatre in Moose Jaw. This theatre has been closed for the past 15 years and will be remodelled. It is expected to have it open in June. The theatre is one of the oldest in Western Canada and will seat 700. Phillet operates the Lougheed Drive-in theatre near Vancouver. Ben Johnson, operator of the Cascades, outdoor theatre, reports that due to restrictions he will hold up the second drive-in in that section. Jim Davie, RKO manager, busy looking up interior exhibitors.

FOUR *in a row!*

Racking up top grosses from coast to coast!

VALENTINO

TECHNICOLOR

An EDWARD SMALL Production

starring

ELEANOR PARKER

ANTHONY DEXTER

with Richard Carlson · Patricia Medina · Joseph Calleia · Written by George Bruce

Produced by EDWARD SMALL · Associate Producer—Jan Grippo · Directed by LEWIS ALLEN

The big winner . . . and still box-office champion!

BORN YESTERDAY

starring

Judy HOLLIDAY · William HOLDEN · Broderick CRAWFORD

Screen Play by Albert Mannheimer · Produced by S. SYLVAN SIMON

Directed by GEORGE CUKOR · Based on the Stage Play by GARSON KANIN

"BEST ACTRESS!"

First dates now playing...watch that business!

ROBERT ROSSEN'S Production of

THE BRAVE BULLS

with MEL FERRER · Anthony Quinn · Eugene Iglesias · José Torvay

Charlita · and introducing MIROSLAVA · Screen Play by John Bright

Based upon the novel by Tom Lea · Produced and Directed by ROBERT ROSSEN

This spring's BIG color western! Available now!

RANDOLPH SCOTT

TECHNICOLOR

SANTA FE

with JANIS CARTER

Jerome Courtland · Peter Thompson · John Archer · Warner Anderson

Screen Play by Kenneth Gamet · Based upon a story by James Marshall and a story by Louis Stevens

A SCOTT-BROWN Production

Produced by HARRY JOE BROWN · Directed by IRVING PICHEL

"We'll buy those four!"

Remember the story of the guy
diving from the tower into the cup of water?
"But what," they asked him, "do you do for an encore?"

We're not worried about our encore. For July, Bogart in "Sirocco"!
For August, Sidney (Jolson Story) Buchman's "Saturday's Hero".
All this in 1951...and Stanley Kramer, too...

from Columbia!

RAY PRESENTS

(Continued from Page 3)

Willkie, and Mrs. Roosevelt, both who worked in Party Committee-rooms, and who for many years were in politics and close enough to legislation to influence legislators.

There are no prophets today who go into a green pasture to select a shepherd to crown king. Those who are crowned today, by the votes of the people, all come up the hard-way, through the heart-break and "the "smear of politics."

THE British Film Industry, according to a report by Stephen Watts, might find itself again in the same difficulties financially as it found itself when the National Film Finance Corporation was set up. Of the twenty-six productions, financed by the National Film Finance Corp., and generally released, twelve will show profits, but only two, Morning Departure and The Happiest Days of Your Life will recover their production costs in Britain alone.

The National Film Finance Corp, published its second report, which revealed, unless additional finance for film production can be obtained from the Treasury, six million pounds have already been obtained, the NFFC would have used up its money by Summer of this year. Repayments from existing loans are calculated to return about five hundred thousand pounds a year, for the next year or two, but past loans were double that amount. Without additional capital, "only ten fairly modest films a year could be promoted,' states Mr. Watts, and adds that the report says, "the corporation will very shortly have to reject most of the applications irrespective of merit."

THE Hyland, Odeon, presented the 20th Century-Fox production, Men and Music, for two weeks in Toronto. I found Men and Music a very interesting motion picture, and despite the fact that I am interested in concert artists, in symphonic music, this did not influence my opinion in respect to this picture, to the exclusion of its entertainment value for motion picture audiences.

I am no different to thosuands of people who pay one, two, three, four or five dollars to hear Artur Rubinstein, or Jascha Heifitz, to hear Jan Peerce, to hear symphonic music directed by Dimitri Mitropoulos in concert. What is important is that the photography, the recording are good, that the production moves and is not static.

In Men and Music, the audience has an opportunity to really know the artist, to become acquainted with the characteristics of the artist, to see the artist as a human being, and to study what makes him or her different to other human beings. This difference is not only discovered in the art of the artist, but in the artist.

When I saw and heard Artur Rubinstein in Men and Music, I could see Rubinstein just as I saw him a few months ago, in the home of a friend, to which home he had come for supper, after his concert with the Toronto Symphony Orchestra. Here was a different Rubinstein than the concert stage Rubinstein, here was revealed in a man the simple humanities, the charm of good conversation, and the background of work and fatigue which have made the name of Artur Rubinstein worth a five-dollar admission ticket to hear him.

IT HAS been said, "Some are born to greatness and some have greatness thrust upon them," but in the world of Arts and Letters being born to greatness does not lesson the great effort necessary to achieve distinction and fame.

Men and Music reveals an intimate study of Rubinstein, who plays several compositions, it presents Jascha Heifitz with his home-background, also, and Heifitz as a great musician and a fine man. The same can be said of Mitropoulos, whom we can watch intimately, as he draws from his orchestra the beauty and the power of a composition, and Jan Peerce, also is heard in excellent voice.

I am glad that 20th Century-Fox produced Men and Music, that this company is concentrating on its successful exhibition, it helps the pioneers in this field of enterprise when a major company has sufficient confidence in motion picture patrons to believe that there are a sufficient number of them to make unusual pictures commercially successful.

IF WE study the history of motion pictures, we must admit, that not only has the class of patronage been widened for the better and better pictures which have been presented, but the entire industry has broadened its operations, from its laboratories, its financing, its distribution, to its screen.

The sawdust and the drum will always be necessary, for you and I have discovered, that those who come to motion picture theatres in mink coats and kid gloves, can take them off to enjoy a box of popcorn with the same relish and taste for enjoyment as those who come to our theatres in jeans.

Which reminds me to tell you, that the Ladies Committee of Variety Tent 28, had a most successful tea-party at Variety Club recently, and I am told raised over $500.00 for their work for Variety Village.

Toronto film men from every branch of the industry gathered at the Columbia Pictures office building on Wednesday, May 2nd, to launch the UJA drive at a UJA motion picture section dinner.

"Where's Charley?"

Ray Bolger has checked in at Warner Bros. for conferences with David Butler regarding the studio's picturization of "Where's Charley?" smash New York musical comedy hit starring Bolger, which is now duplicating its success on the road.

Butler will direct Warners Technicolor film version of Where's Charley? with Ray Bolger in the starring role.

Odeon's Malone Writes Play

"Star Crossed," a three-act play by Clarence P. Malone, Office Manager of Odeon Theatres Head Office staff, Toronto, was awarded honorable mention in a play writing contest sponsored by the London Little Theatre, London, Ontario. First prize of $1,000 was won by Joseph Schull of St. Eustace Sur le Lac. Only one prize was given in the contest in which 72 entries were received but honorable mention was given to "Star Crossed" and four other entries.

Mr. Malone based his play upon incidents encountered while serving as Captain Quartermaster for the Argyll and Sutherland Highlanders of Canada during the last war. The scene is laid in Holland during the German occupation of that country and just immediately before liberation by the Canadian and British armies. Many incidents and the inspiration for the main story are founded upon actual happenings.

Morris Stein, past Chief Barker of Variety in Toronto, is presented with a diamond-studded gold barker lapel pin by Big Chief Jack Chisholm.

Maritime News

By A. L. FAIRWEATHER

IT was an interesting ceremony on a gala occasion when Mayor T. B. Parlee cut the ribbon which symbolized the opening of the new Famous Players Theatre "The Paramount" on Moncton's Main Street. The 1,176 seats in the beautiful auditorium were filled with an audience including several officials from the Toronto Head Office of Famous Players Canadians Corporation Ltd. and Maritime partners and theatres managers.

IN his address Mr. Gates stressed the fire-proof excellence of all walls, drapes and other equipment of the theatre. Mr. R. S. Roddick, Halifax, Famous Players Eastern Division Supervisor acted as chairman for the event. The Moncton Salvage Corps and Fire Police were honorary ushers. J. S. Wolfe, Toronto, head of the Famous Players maintenance and engineering department and Harold Kaplan, architect attended. The general contractors were Parsons Construction, Moncton, N.B.

APPROACHING the theatre one sees 2,400 lights spelling the name "Paramount" in a waterfall effect. Ticket booth in the outer lobby can be used both out of doors and inside. Entrance walls are in the general color scheme of rose and blue which is predominant throughout the building. A confection bar is in maroon leather against sky-blue walls under a blue ceiling.

THE seats are the new pushback variety with plenty of space between each. Walls of the auditorium are decorated in turquoise and dark and lighter shades of rose with a modernistic motif in gold outlining panels. Gold curtains veil the screen. In the rear of the auditorium is a drinking fountain of black marble featuring a step to enable the young patrons to slake their thirst. "True Sight" equipment purchased from The General Theatre Supply Company Ltd., Toronto and Saint John insures perfection in projection.

FOLOWING the showing a number of the visitors were entertained by members of the several service clubs which form the Playtime Projects Limited.

AMONG those attending the opening were Mayor and Mrs. T. Babbitt Parlee; Chief of Police F. W. Davis; Fire Chief M. H. McKie and Mrs. McKie; City Eelectrician C. J. Letterick; Lt. Col. E. W. George, MP, Sackville N.B., and Mrs. George; E. A. Fryers, MLA, and Mrs. Fryers, Moncton; C. I. L. Leger, MLA, and Mrs. Leger; A. J. Mason, MLA, Springhill, and Mrs. Mason; Mr. and Mrs. J. G. Boucher, Fredricton; Gordon Spencer; Miss Helen Crowley and other members of the staff of F. G. Spencer Co. Ltd, Saint John; Mr. F. C. Owens, chairman of N.B. Board of Censors and Mrs. Owens were unable to be present but sent greetings. F. Harrison Howe of the Paramount Theatre, Saint John, was present.

IN THE daily press of Moncton, a full page ad told of the new theatre and its plan for the best in motion pictures. Prices are matinees—adults, 40cents, students, 25 cents, children 12 cents; Evenings—adults, 60 cents, students, 40 cents, children 20 cents. Tickets for the opening were one dollar.

Paul G. Hoffman Wins Variety Clubs Humanitarian Award

Each year the International Variety Clubs, at its annual convention, recognizes the man (or woman) of the year who has contributed most to humanity. For the year of 1950 the Board of Judges, which consists of approximately seventy editors, publishers, educators, and commentators, none of whom are members of the Variety Clubs, have seen fit to confer this great honor upon Paul G. Hoffman, former head of the government's ERP program and at present head of the Ford Foundation.

The award will be made at the concluding banquet of the annual convention at the Bellevue-Stratford Hotel in Philadelphia, Pa., on Sat. night, May 12th, 1951. Portions of the presentation ceremonies will be telecast on the Ken Murray Television Show which will be televised from the banquet hall.

Among those who will be present on the dias that night will be the chief speaker, Vice-President Alben Barkley, Sec'y of Commerce Sawyer, Senator Estes Kefauver and many other dignitaries from the nation's capital, also many of the presidents of the major motion picture companies.

PATRONS SHOUT—

"WE WANT NEWSREELS"

CANADIAN FILM AWARDS
in the Theatrical Field

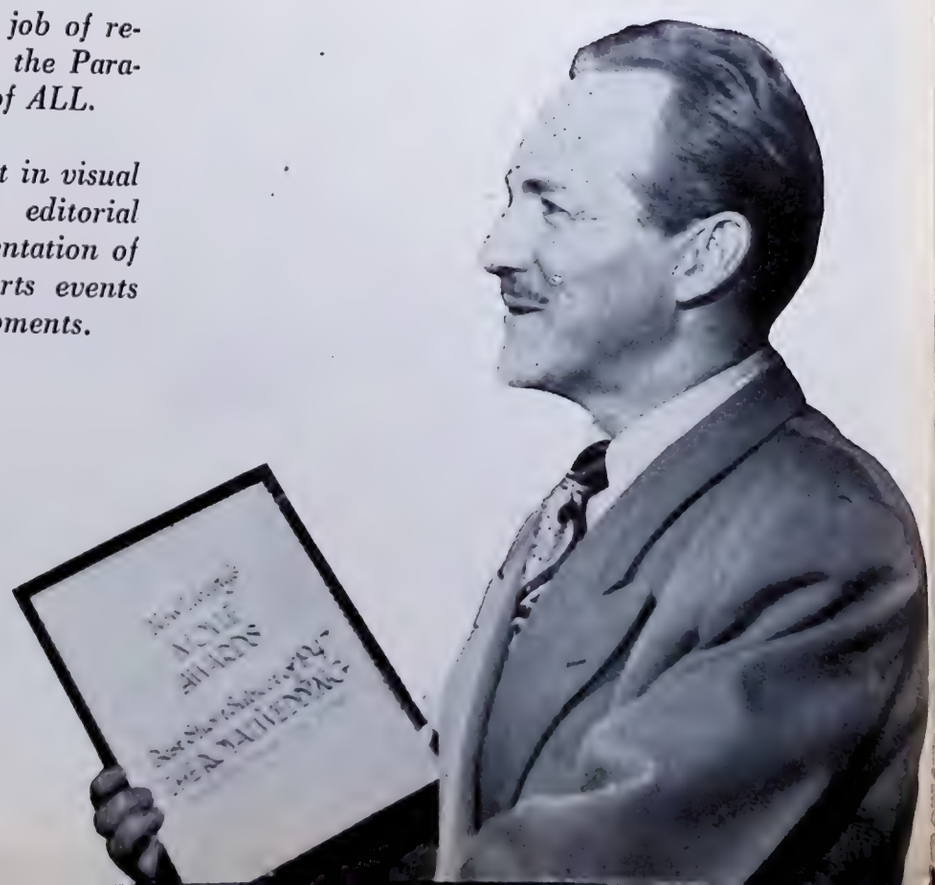
Special Commendation: WINSTON BARRON and the CANADIAN PARAMOUNT NEWS, a weekly newsreel issued by Paramount Film Service. Singled out for "an unique contribution to public information in Canada by providing a Canadian editor and giving special treatment to all its Canadian subjects." Editor and commentator, Winston Barron.

CANADIAN PARAMOUNT NEWS

- *Now, more than ever before, the newsreel renders a real public service — it brings to your patrons the headlines of today.*

- *The newsreel is doing the best job of reporting it has ever done . . . and the Paramount newsreel does the best job of ALL.*

- 52 *ISSUES A YEAR of the best in visual information because Paramount editorial staff is tops in its interesting presentation of personalities in the news, in sports events and in highlights of world developments.*



Adolph Zukor Makes Plea For Greater Showmanship

AN eloquent plea for more showmanship and greater ingenuity in selling films was made by Adolph Zukor, Chairman of the Board of Paramount Pictures, at the company's National Sales Convention at the Hotel Warwick, New York.

The motion picture pioneer urged the assembled field and home office officials to use new and more imaginative merchandising methods.

"We must get the public interested in our pictures through the exhibitor. We must create excitement for our films to get their full boxoffice value," he declared.

Mr. Zukor cited his recent experience in Tuscon, Arizona, where he participated in the world premiere celebration of The Last Outpost. In this connection he paid tribute to the work done by the Paramount publicity and field exploitation staff members who helped put over the premiere at no cost to Paramount. "We have great boys in that department, they are always around with fresh ideas and always ready to work with you on a picture."

He then declared: "We must make up our minds that this is a new day, requiring a new approach to salesmanship. There is money to be earned, but we must be smart enough to get it."

As an example of what he meant, Mr. Zukor described the methods used by the International Department in exploiting the full value of Sunset Boulevard in Paris. He said the picture was booked day-and-date in four separate theatres. It was shown in its English version, in an English version with French sub-titles and in a French- dubbed version. Every type and class of audience was attracted to the film, which took in spectacular grosses.

In a passing reference to television, Mr. Zukor declared that television cannot compete with the type of high quality, star-studded pictures now coming from the Paramount Studios.

Robert Cohn, Sam Katzman Units Plan Eighteen Features

PRODUCTION at Columbia will continue in high gear for some months according to an announcement from the studio that eighteen films are on the schedules of the Robert Cohn and Sam Katzman units. Katzman plans on doing 10 pictures in the next 10 months, including four Technicolor films. "The Thief of Damascus," starring Paul Henreid; "Tecumseh, and Brave Warrior," Jon Hall-Frances Langford starrer; and "California Conquest," are on the Technicolor schedule, with a fourth property to be announced.

Miss Langford will also star in the black-and-white production Purple Heart Diary, which will be based on her syndicated newspaper column. Other black and white films will include The Forbidden Land and Jungle Jim Manhunt, both in the Jungle Jim series starring Johny Weissmuller; Los Angeles Story, based on a famous unsolved murder, and two untitled stories, one with a Washington congressional background and the other concerned with jet pilots. Katzman will produce all the pictures. Under Cohn's supervision, Wallace McDonald is readying the second and third films in the Gasoline Alley series, the first of the two being Corky of Gasoline Alley; Chain of Circumstances, the second of the My True Story series; the third film in the David Harding Counterspy series; and starring vehicles for Mickey Rooney, Pat O'Brien and Joan Davis. Also under Cohn, Colbert Clark will produce Montana Territory, in addition to his own Western series starring Charles Starrett and Smiley Burnette.

FLASH!

Warner Baxter dies in Hollywood, Monday, May 7, 1951.

On Saturday morning, April 14th, a special kiddies' show was presented at the Paramount Theatre, St. John. Doors opened at 9:15 and the show started at 10:00 finishing at 11:50. The program was made up of three cartoons, a Film Library picture titled Henry Aldrich Boy Scout and a stage presentation sponsored by Classics' Illustrated and radio station CFBC.

A real live pony and an electric train were given away by Classics' Illustrated as prizes in a contest which had run for about two months. The radio station were tied-in with the contest and the drawing had originally been planned to take place at the station. It was easy for us to talk the news people into a tie-up with a special show at our theatre.

The pony was brought into the theatre and taken onto the stage were an emcee from CFBC put on a twenty-minute show. This portion of the program was tape recorded and broadcasted later that afternoon.

Free publicity consisted of 18 window and 18 counter displays in stores, radio spots starting a week in advance, banners on 4 news trucks, a large lobby display, trailer and the pony CLASSY paraded around to the schools with a banner advertising the show. All this was at no cost to the theatre. Our only cost was a 4 inch ad the day before the show.

Over 1000 kiddies and 74 parents attended the show and had a great time. Junior Fire Marshals and School Police assisted with the crowd and made an excellent impression on parents. We were highly commended by the Chief of Police and the Fire Chief.

Paramount Theatre, St. John, special Children's Show brings cheers to the lips of the children present.

"Salute to Al Schwalberg" Set by Paramount

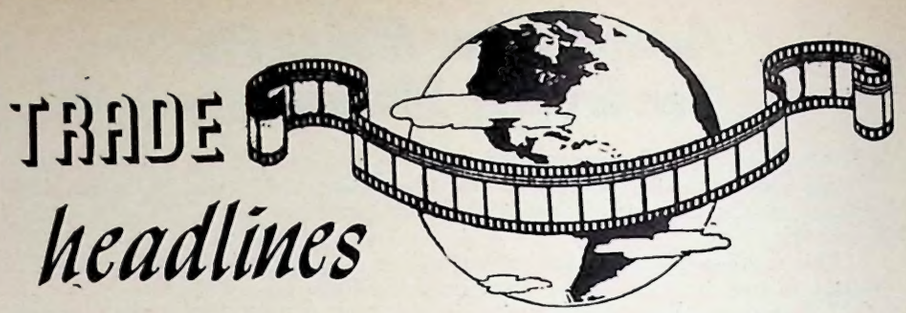
A. W. Schwalberg, president of Paramount Film Distributing Corporation, will be honored by the sales organization in the United States and Canada with a special two-month booking drive set to begin in July. On Tuesday, May 15th Mr. Schwalberg's friends and associates will honor him at an informal dinner, at the Waldorf-Astoria Hotel, N.Y., in recognition of his 30 years of sincere, loyal contributions to our industry. Ted O'Shea will be chairman of the Testimonial Dinner.

In connection with the special two-month drive to be called a "Salute to Al Schwalberg," the drive was spontaneously generated at a closed meeting of the field force at its recent National Sales Convention in New York. Schwalberg was asked to leave the convention hall, and during his absence the division managers proposed this personal tribute to the assembled sales representatives. Upon his return to the hall Schwalberg was greeted with an outburst of applause that lasted for fully ten minutes.

No money, prizes, or other inducements will be offered for the July and August drive which is solely and completely a demonstration of the high regard in which Schwalberg is held by his field force. The sales staff will have some of the year's outstanding product with which to make this demonstration.

Paramount will have in release in July and August five of its top pictures including, Passage West, in color, by Technicolor, starring John Payne, Dennis O'Keefe and Arleen Whelan; Ace In The Hole, starring Kirk Douglas and Jan Sterling; Peking Express, starring Joseph Cotten, Corinne Calvet and Edmund Gwenn; That's My Boy, starring Dean Martin and Jerry Lewis; and Warpath, in color by Technicolor, starring Edmond O'Brien, Dean Jagger, Forrest Tucker and Polly Bergen.

E. K. O'Shea, vice-president of Paramount Film Distributing Corporation, will be National Chairman of the drive, with Oscar Morgan, General Sales Manager of Short Subjects and Paramount News, as National Captain. Honorary National Captain will be Jerry Pickman, Director of National Advertising, Publicity and Exploitation; National Coordinator will be Monroe R. Goodman, Schwalberg's Executive Assistant. George A. Smith, J. J. Donohue, Hugh Owen, Howard Minsky and Duke Clark, the Company's five division managers, and Canadian General Sales Manager Gordon Lightstone will serve as Co-Captains.



George Murphy, MGM star and Ambassador for Motion Picture Industry delivered interesting address luncheon meeting Canadian Advertisers Assoc., Royal York Hotel, Toronto, Friday, May 4th.

●

Canadian Picture Pioneers Annual Meeting King Edward Hotel, Toronto, Wed. May 30th.

●

Jack Cohn, founder of Motion Picture Pioneers (American) was reelected President of association and the Foundation Fund, Board Meeting April 26th . . . Marvin Kirsch vice-pres., Harry J. Takiff, Sec'y-Treas.

●

Universal Pictures declares quarterly dividend of $1.06¼ per share on the four and one-quarter percent cumulative preferred stock, payable June 1 to stockholders on record May 15.

●

Canadian Odeon has denied resignation of Harry S. Dahn as District Manager Niagara area and Western Ont.

●

Jerome Pickman's appointment as national director of advertising, publicity, exploitation confirmed by President Barney Balaban of Paramount Pictures at Sales Convention recently.

●

A. W. Schwalberg, President Paramount Film Distributing Company will be tendered Testimonial Dinner Waldorf-Astoria New York by friends and associates commemorating 30 years motion picture industry services on Tues. May 15th.

●

Andy Smith Jr., 20th Century Fox vice-pres. and general sales manager completes 17 months' new deal with Famous Players Can. Corp. — also makes deal with Odeon Theatres of Canada Limited. Deal with Famous no longer on franchise basis.

●

Orpheum Montreal sets three U-A releases, The Scarf; The Man From Planet X; Queen For a Day.

●

Col. H. A. Cole, Chairman Board of Directors — Allied Texas, advocates plugging film industry generally, meagre space devoted to pictures. What's the little idea?

●

Teddy Carr (E.T.) resigns as managing director J. Arthur Rank's General Film Distributors, England.

●

Quebec City exhibitors refuse to collect new 5c tax.

Walt Disney's 'Story Of Robin Hood' For RKO 1952 Release

WALT DISNEY'S live-action melodrama, "The Story of Robin Hood," is now before the cameras at England's Denham Studios on a schedule that will keep this Technicolor feature in production all summer. RKO Radio will distribute it in 1952.

Heading the international cast are Richard Todd, as the outlaw-patriot of Sherwood Forest; Joan Rice as Maid Marian; James Hayter as Friar Tuck; James Robertson Justice as Little John; Clement McCallin as the Earl of Huntingdon; Peter Finch as the notorious sheriff of Nottingham; Anthony Eustrel as the archbishop.

Functioning as Disney's producer is Perce Pearce. Ken Annakin is directing from the Lawrence E. Watkin Script. Guy Green is directing cameraman and Carmen Dillon is art director.

Disney will join the company in June to supervise production, as he did on Treasure Island, which also was made in England.

While the main company is shooting at Denham, a second production unit is scouting locations for the Sherwood Forest and river scenes among the great oaks still remaining from the ancient British wood.

The Disney screen saga of the famed British outlaw and his merry men with the roguish jest and the deadly longbow is based on ballads, legends and documents going back to the twelfth century. But a new approach is made to the fabulous exploits of Robin Hood.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Second Week. Samson and Delilah (Para.) Technicolor with Hedy Lamarr and Victor Mature.

LOEW'S
Second Week. Father's Little Dividend (MGM) with Spencer Tracy and Elizabeth Taylor.

UPTOWN
Bullfighter and the Lady (Rep.) with Robert Stack and Gilbert Roland.

SHEA'S
Second Week. The Enforcer (WB) with Humphrey Bogart.

UNIVERSITY-NORTOWN
I Can Get It for You Wholesale (20th-Fox) with Susan Hayward and Dan Dailey.

ODEON-CARLTON
Follow the Sun (20th-Fox) with Glenn Ford and Anne Baxter.

DOWNTOWN
Raton Pass (WB) and My True Story (Col.).

MONTREAL

CAPITOL
Halls of Montezuma (20th-Fox) Technicolor with Richard Widmark and Walter Palance.

LOEW'S
Royal Wedding (MGM) Technicolor with Fred Astaire and Jane Powell.

PALACE
Fourth Week. Born Yesterday (Col.) with Judy Holliday and William Holden.

PRINCESS
Valentino (Col.) Technicolor with Eleanor Parker and Anthony Dexter.

ORPHEUM
The Scarf (UA) with John Ireland and Mercedes McCambridge.

SYSTEM
The Fighting Sullivans (All.) and Sidewalks of London (All.).

CANADIEN
The Iron Crown (All.) with Gino Cervi and Elisa Cegani.

WINNIPEG

CAPITOL
Royal Wedding (MGM) Technicolor with Fred Astaire and Jane Powell.

LYCEUM
Between Midnight and Dawn (Col.) with Edmond O'Brien and Mark Stevens.

MET
Storm Warning (WB) with Ginger Rogers and Ronald Reagan.

ODEON
The Woman in Question (JARO) with Jean Kent and Dirk Bogarde.

VANCOUVER

VOGUE
Highly Dangerous (JARO) with Margaret Lockwood and Dane Clark.

STUDIO
Of Men and Music (20th-Fox) with Artur Rubinstein and Jan Peerce.

CAPITOL
I Can Get It for You Wholesale (20th-Fox) with Susan Hayward and Dan Dailey.

STRAND
Fifth Week. Born Yesterday (Col.) with Judy Holliday and William Holden.

ORPHEUM
You're in the Navy Now (20th-Fox) with Gary Cooper and Jane Greer.

SAINT JOHN

CAPITOL
Redhead and the Cowboy (Para.) with Glenn Ford and Rhonda Fleming.

PARAMOUNT
You're in the Navy Now (20th-Fox) with Gary Cooper and Jane Greer.

CALGARY

CAPITOL
Born Yesterday (Col.) with Judy Holliday and William Holden.

PALACE
Joan of Arc (RKO) Technicolor with Ingrid Bergman and Jose Ferrer.

GRAND
Second Week. Harvey (E-U) with James Stewart and Josephine Hull.

UPTOWN
The Blue Lamp (ELC) with Jack Warner and Jimmy Hanley.

Prairie News

By BRUCE PEACOCK

New 10 percent amusement tax for theatres, baseball, hockey and dances at Kamsack, Sask., has brought protests from townspeople, farm unionists and sports organizations. Tax is designed to create a fund for a new town administrative building. Farmers' objection is that the tax forces them to contribute directly to a project of no benefit to the farmer.

Starlite Drive-in, Edmonton, reopened April 27 with the feature "Blue Blood." Children under 12 were admitted free and candy bars were given away. Gate awards included Bugs Bunny and Porky Pig dolls and theatre passes. Practice midget car racing and a display of armed equipment were attractions.

W. Zaparaniuk, of Prince Albert, Sask., plans to build an up-to-date 400-seat theatre at Lake Waskesiu, northern Saskatchewan summer resort, in time for the holiday trade. Start is dependent on approval of plans at Ottawa. Theatre, 36x100, would be of frame construction with a log front, heated, air-conditioned and with a confectionery stand.

Melville, Sask., Advance and Jack Zaitzow, manager of the Roxy, Melville, are co-operating in a hidden name contest. Names of townspeople are contained in various advertisements in the Advance. Person whose name appears clips the ad, presents it at the boxoffice and gets free admission.

Chinook Drive-in, Calgary, reopened April 27 with a military touch. Features included the appearance of two tanks and a precision drill team from the King's Own Calgary Regiment. Planes from the City of Calgary reserve squadron, R.C.A.F., buzzed the theatre enclosure and two big searchlights lit up the sky. Free candy bars were given to children. Screen fare was "Comanche Territory."

Canadian Legion at Kipling, Sask., is buying 200 more new seats for the Kipling Legion Theatre, at a cost of $2,000. Theatre, a 300-seat house, had 100 new seats installed a year ago.

A fireworks display marked the first anniversary and the reopening of the Green Acres Drive-in, Lethbridge, Alta., April 27. Members of the world hockey championship team, the Lethbridge Maple Leafs, and their wives were guests of Manager Fred Levitt. Children received free candy on the opening night and throughout the first week. Screen fare was "The Life of Riley," and "The Golden Stallion."

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Snarling terror engulfs the veldt as a forbidden safari invades the taboo land of lion worshippers!
SEE
Bomba in death battle with man-eater!
SEE
Killer horde of lions on rampage!
"The LION HUNTERS"
starring
Bomba
The Jungle Boy
with JOHNNY SHEFFIELD as Bomba
and
MORRIS ANKRUM · ANN TODD
DOUGLAS KENNEDY · "WOODY" STRODE
PRODUCED BY WALTER MIRISCH
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